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# KUNKEL'S MUSICAL REVIEW

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**32 PAGES OF MUSIC AND 12 PAGES OF MUSICAL  
LITERATURE IN THIS NUMBER.**

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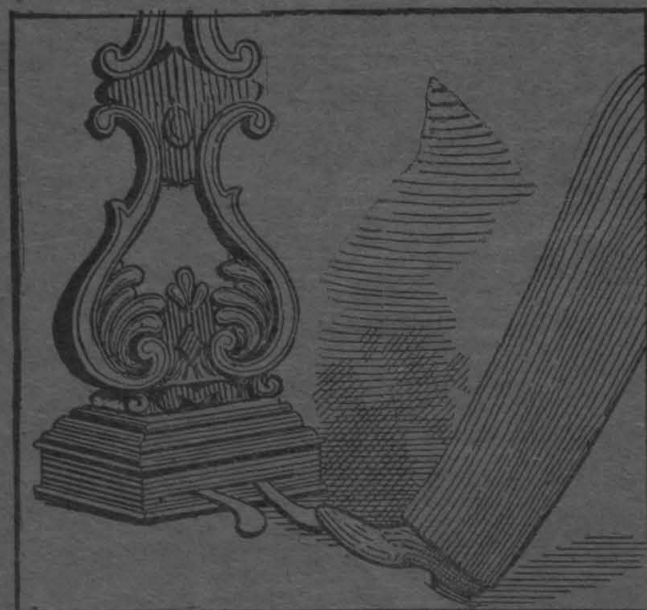
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## EXTEMPORIZATION.

According to some, extemporization is a lost art, a relic of the past which we are neither able nor desirous of reviving in anything like its former glory. Of course, we do not now refer to the delightful vagaries of the average church organist, who has to kill time at certain points in the service, and runs the imminent risk of killing also any unhappy auditor who happens to be somewhat musical. On the whole, perhaps, we are inclined to blame the poor organist too much for what is rather his misfortune than his fault. Let anyone who has not yet done so try the experiment of extemporizing on a given theme with his eyes and ears intent on the movements of the church wardens and sidesmen taking up the offertory, and then for ever after hold his peace on the subject of the weakness of the ordinary player's productions on such occasions. That some of our organists can triumphantly stand the test is greatly to their honor.

We turn, however, to the wider field of extemporization unhampered by such restrictions. Full success in this field demands the combined qualities of the inspired composer and the accomplished executant, and requires, further, an extraordinary memory and power of mental concentration. Such qualities, it need scarcely be said, occur simultaneously in few musicians; but it is quite possible to develop latent gifts by judicious training, and there is little doubt that a larger number of our present-day composers and players might attain considerable facility in the art if they turned their attention seriously to it. In past generations it was expected of all composers that they should extemporize in public. Bach, Handel, Mozart, Beethoven, Hummel, Mendelssohn, and many other possessors of honored names in the musical Temple of Fame, delighted and astonished contemporary audiences both of the general public and of musical experts. It is recorded of Bach that the lengthy "Vorspiele" and "Zwischenspiele" on the chorales with which he was accustomed to edify the congregation of St. Thomas, Leipzig, on more than one occasion brought down on him the protests of the clergy, who considered the services interrupted thereby. Mozart extemporized in public at an early age. A programme, dated 1770, announces an improvised Prelude and Fugue, and Sonata for harpsichord by the youthful genius. Sometimes two players competed in this way, as Bach and the Frenchman Marchand, at Dresden—in which case it is needless to say that Bach came off triumphant. Occasions are recorded also of two players extemporizing together, e. g., Clementi and Mozart, at Vienna, in 1781, Beethoven and Wolff, in 1798, Mendelssohn and Moscheles, also Mendelssohn with his beloved sister Fanny. In such cases there was either a spirit of rivalry in which the weaker genius would, undoubtedly, play second fiddle to the stronger, or else an uncommon sympathy and "rapport" between the two players, as in the last two

instances. As the greatest composers were almost invariably the most successful extempore performers, it is not surprising to learn, from those who had the invaluable privilege of hearing him, that Beethoven was unrivalled in this art. His own playing was described by contemporaries as being far finer when improvising—than when playing a written composition, even of his own creation. Czerny wrote of Beethoven: "His improvisation, which created a very great sensation during the first few years after his arrival in Vienna, was of various kinds, whether he extemporized upon an original or a given theme. I. In the form of the first movement of a sonata, the first part being regularly formed, and including a second subject in a related key, while the second part gave freer scope to the inspiration of the moment, though with every possible application and employment of the principle themes. In allegro movements the whole would be enlivened by 'bravura' passages, for the most part more difficult than any in his published works. II. In the form of variations, etc. . . . III. In mixed form after the fashion of a 'pot-pourri,' one melody following another. . . . Sometimes two or three insignificant notes would serve as the material from which to improvise an entire composition."

Although extemporizing has by no means been entirely neglected since Beethoven's day, it no longer holds the important position it once did in the life of great composers and executants, and a public exhibition of this faculty is so comparatively rare now, that it is worthy of remark when it does take place. The world has probably realized, without exactly saying so, that improvisation is but a fleeting thing, however beautiful or inspired it may be. It is as though a great artist produced a picture in colors which would fade as soon as glanced at, or a sculptor carved a goddess from an ice block on which the sun's rays would soon light. Doubtless we may get nearer to the real living genius of a musician by hearing his unpremeditated rhapsody; but, after all, the product of hours of labor has a far greater art-value in itself—besides its virtue of permanency—than the most brilliant flash of momentary inspiration ever evolved from brain and fingers. In brief, clever improvisation is a telling proof of the existence of a fertile creative faculty and a facile power of development, both of which, however, may be exercised more profitably in the ordinary methods of composition and performance.

French newspapers claim that Christine Nilsson will return to the operatic stage. It will be remembered that the great Swedish singer bade farewell to public life in 1888. A year before she married Count Casa di Miranda in order not to be separated from his daughter. It is said she will only be heard in Europe, as she will not again leave the continent.

## GERMANIA THEATRE.

The season of serious and comic plays at the Germania Theatre is rapidly drawing to a close. Taking the ensemble into consideration, it must be admitted that Director Wurster's excellent judgment collected a company for the German stage such as we have seldom had an opportunity of enjoying in St. Louis. This troupe can boast of several first-class actors who would be a credit to any stage, without exception. With deep regret we learn that Miss Eckelm, the heroine, will soon leave us; she is a member of extraordinary ability, possessing besides a magnificent wardrobe and so extensive that we have scarcely seen her appear twice, the entire season, in the same costume. From authentic sources it is stated that the company will be newly organized next season; and that these last weeks of the season will be as creditable to the director as any other. Miss Marie Wolfe, of Bernei, of Berlin Theatre, has been engaged for two weeks in "Gastspiel," she will appear in the following repertoire: "Philippine," "Ein Glas Wasser," "Minna von Barnhelm," "Eine Weib aus dem Volk," etc.

The London *Musical News* says: "It is rumored that one of our principal musical institutions is likely to strike out an independent line, and boldly adopt the French diapason normal as its standard of pitch. We sincerely hope the rumor is correct, and not a mere canard. If one leads the way, no doubt others will be found able to follow, and probably the general adoption of the lower and far more convenient continental pitch is only a question of a few years. The military authorities have already recognized the desirability of such a change, in order to bring our players in harmony with foreign instrumentalists, but the question of expense is a very serious one in connection with the military bands, and will, no doubt, be a stumbling-block for some time still. Two classes of musicians, besides singers, will hail the change with delight—organists who preside at instruments of low pitch, and desire to introduce orchestral accompaniments in the service; and the unlucky instrumentalists who are now, sometimes without due notice, compelled to play with organs much below the present standard. Many of such organs will unexpectedly find themselves in the fashion, after being so long out of it."

A new invention is a speaking clock; that is, a clock that speaks the hours instead of striking them. A phonographic plate is put into the case, bearing the hours and quarter-hours marked in grooves. When the hand points to 12:15, a steel point drops into the corresponding groove on the simultaneously rotating plate, and 12:15 is spoken just as by the phonograph.

# Season of Wagner Opera

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## LISZT AND MENDELSSOHN.

"You know," said Liszt, "that Mendelssohn, who was the most zealous musician who ever lived, always had a dislike for me, and on one occasion, at a soirée at Dr. K—'s, he drew a picture of the devil on a blackboard, playing his G minor concerto with five hammers, in lieu of fingers, on each hand. The truth of the matter is that I once played his concerto in G minor from the manuscript, and as I found several of the passages rather simple and not broad enough, if I may use the term, I changed them to suit my own ideas. This, of course, annoyed Mendelssohn, who, unlike Schumann or Chopin, would never take a hint or advice from anyone. Moreover, Mendelssohn, who, although a refined pianist, was not a virtuoso, never could play my compositions with any kind of effect, his technical skill being inadequate to the execution of intricate passages. So the only course open to him, he thought, was to vilify me as a musician. And, of course, whatever Mendelssohn did, Leipzig did also. However, I was, once, more than fully revenged on him.

"I well remember meeting him at dinner at the Comtesse de P—'s, in Paris. He had been unusually witty and vivacious at dinner, so that after dessert the Comtesse asked him if he would not favor us with one of his last Lieder, or, in fact, anything he chose to select. He most graciously condescended to sit down at the piano, and, to my astonishment, instead of treating us to one of his own compositions, he commenced my Rhapsodie, No. 4, which he played so abominably bad as regards both the execution and the sentiment that most of the guests, who had heard it played by myself on previous occasions, burst out laughing. Mendelssohn, however, got quite angry at their mirth, and improvising a finale after the 30th bar or so, dashed into his Capriccio in F sharp minor, No. 5, which he played through with elegance and a certain amount of respect. At the conclusion we all applauded him, and then, when he begged me to play something new and striking, as he somewhat viciously referred to my compositions, I determined I would have some revenge and fun at his expense. So I seated myself at the piano, and announced that I would perform the Capriccio, Op. 5, Mendelssohn, arranged for concert performance by myself.

"In a second the guests had comprehended that I intended being revenged on Mendelssohn for butchering my poor Rhapsodie, although I suppose many thought it a rather hazardous attempt to play a difficult composition in a new garb or arrangement on the spur of the moment, especially with the composer sitting within two yards of the keyboard. However, I did what I had announced to do, and at the conclusion, Mendelssohn, instead of bursting out with indignation and rage at my impudence and liberty, took my right hand in his, and turned it over, backward and forward, and bent the fingers this way and that, finally remarking laughingly, 'as I had beaten him on the keyboard, he thought his only way for vindication was to challenge me to box, but that now, since he had examined my hand he would have to abandon that decision!' So everything passed over smoothly, and what might have been a very unpleasant meeting turned out a most enjoyable *contretemps*. However, Mendelssohn forgave, but he never forgot!"

## ORIGIN OF THE ORGAN.

The organ is the most magnificent and comprehensive of all musical instruments. While the pipes of Pan—aside from that mythical personage—indicate a very ancient use of pipes as a means of producing musical sounds, the "water-organ of the ancients" furnishes to the student of organ history the first tangible clew regarding the remote evolution of the instrument. In the second century the magripha, an organ of ten pipes with a crude keyboard, is said to have existed, but accounts of this instrument are involved in much obscurity. It is averred that an organ—the gift of Constantine—was in the possession of King Pepin of France in 757; but Aldhelm, a monk, makes mention of an organ with "gilt pipes" as far back as the year 700. Wolston speaks of an organ containing 400 pipes, which was erected in the tenth century in England. This instrument was blown by "thirteen separate pairs of bellows." It also contained a large keyboard. There are drawings of that period extant, which represent the organ as an instrument having but few pipes, blown by two or three persons, and usually performed on by a monk. The keys, which were played upon by hard blows of the fist, were very clumsy, and from four to six inches broad. About the end of the eleventh century semitones were introduced into the key-board, but to all appearances its compass did not extend beyond three octaves. The introduction of pedals, in 1490, by Bernhardt—giving a compass B flat to A—was another important contribution to the instrument. These were merely small pieces of wood operated by the toe of the player.—*Ex.*

## ADOLPH NYBERG ERICK.

Adolph Nyberg Erick, the tenor and vocal teacher, whose portrait accompanies this sketch, was born at Stockholm, Sweden, the home of Jenny Lind and Christine Nilsson, in the year 1862. Mr. Erick comes from a family devoted to art. His father is an architect, his sister a good singer, and his brother one of the foremost painters. Young Erick early developed a good voice, and his parents decided to give him the best advantages for its cultivation. After spending the usual time at the High School, he pursued his musical studies under Helmer Stromberg. From him he went to Rungberg, the director of the Grand Opera, remaining some time under his able teaching. He then went to London and placed himself under Hugo Beyer in order to take up oratorio, in which branch he spent two years. Feeling that his studies ought to include the Italian method, he went to Italy and placed himself under the celebrated teacher Mabelini Severino Larseno, whose method he now teaches. After several years stay there he went to Paris, where his sister was studying under Sbrilja, the teacher of the famous De Reszke Brothers. There he made the



ADOLPH NYBERG ERICK.

acquaintance of the most eminent teachers of his art. After returning once more to Sweden, he decided to come to America, and, after a short stay in the East, settled in St. Louis, where he has been teaching the past three years with pronounced success. Mr. Erick has high endorsements, and numbers among his pupils some of the leading singers. He is specially prepared for teaching oratorio. He is also engaged at the central branch of the Y. M. C. A. Mr. Erick has a strong, flexible and sympathetic tenor-baritone voice. He is a gentleman of refinement and very pleasing address, and has a host of friends. Mr. Erick's studio is located at 3019 Easton Avenue.

## MUSIC AND MUSCLE.

"You may not have noticed it," remarked one of Barnum & Bailey's best all-round athletes, "but every performer who has a particularly difficult act to do always has his own special and particular piece of music to go with it.

"He sticks to that tune year in and year out, and you can't appreciate how important a part it plays in the proper performance of his work.

"The action of the muscles in a whirlwind bare-back or mid-air trapeze act is perfectly rhythmical, and a strain of music which corresponds with this action calms the nerves, tones the muscles, and helps the artist to time and regulate his movements.

"You know there are two memories, one of the muscles and one of the brain, and it is to the former that the music appeals. Without the slightest mental effort on the part of the man, certain notes produce certain movements, and when a performer becomes thoroughly accustomed to a tune a sudden change in it while the act was in progress would, in nine cases out of ten, result in an accident. A man who does a mid-air sketch to a waltz tune would be liable to get hopelessly rattled and break his neck if the band, without warning, switched into a march. The muscles would become perplexed, the brain wouldn't have time to act, and that would end it."

"These facts are odd but true."—*Ex.*

Music is the art of the prophets; the only art that can calm the agitation of the soul. It is one of the most magnificent and delightful presents God has given us.—*Luther.*

## GILMORE'S BAND CONCERTS.

Gilmore's famous band will give two concerts, at Music Hall, on the afternoon and evening of Thursday, April 11th. The conductor is Victor Herbert, the famous musician and violoncellist. Mme. Louise Natali, the distinguished soprano, will assist.

For 20 years the name of Gilmore's Band has been a household word throughout America, and that it gained the greatest fame and highest standing of any organization of its kind is an undisputed fact written on the pages of the musical history of America. The name is synonymous of all that is good and pure and noble in military band music. It will delight all of the former friends and patrons of this splendid organization to know that the band is today fully as great as ever; and that from a musical standpoint its playing surpasses anything in its history, according to the opinions of the notable musical critics of the leading New York papers.

Mme. Natali is a representative American lady in point of personal charm and beauty as well as surpassing artistic abilities. Her vocal solos will be one of the delightful features of these concerts; and as a brilliant pupil of Marchesi she will illustrate the beautiful possibilities of that celebrated vocal method. Mme. Natali has won great renown in Paris, Madrid, Barcelona, Lisbon, and other foreign musical centres, and scarcely any one has a more enviable record in America than she gained as one of the principal prima-donnas of the National Opera Co. She has scored success after success in the principal cities of America as an operatic artist and a concert and oratorio singer, and no one could be more acceptable as a part of the Gilmore Band entertainments.

Mr. Victor Herbert was born in Dublin, February 1, 1859. His grandfather, of whom he is said to be an exact image, was the illustrious Samuel Lover, author of "Handy Andy" and famous Irish songs.

Mr. Herbert was reared and educated mostly in Germany, that cradle of the divine art, the musical nation of the world, where his musical temperament was molded under the developing influences of the Wagner era. He performed, studied and conducted in the famous orchestra of Stuttgart, Vienna and Paris. His whole life has been given up to the study of music, and with such success that he is regarded by the New York critics, and by all who know him, as one of the foremost musicians in America. As a performer on his chosen instrument, the violoncello, he is almost without an equal.

Mr. Herbert becomes a conductor through purely legitimate channels, eminently fitted by drill, study and experience, with the best possible surroundings. For years he was cello soloist and assistant conductor with Theodore Thomas and Anton Seidl, and he has been the musical director of many important musical festivals in New York, New England and elsewhere. When he was selected to take up the baton of Gilmore's Famous Band, the greatest organization of its kind that ever existed, it was soon found that he lifted it to a higher plane, and to-day it is the general verdict that it plays better than ever before in its history.

Mr. Herbert is so highly endowed with personal magnetism and musical enthusiasm that his lasting success is assured.

## HOW THEY COMPOSED.

Liszt was tall, angular and thin. His hands were very large, and his fingers so long as to enable him to cover an octave and a half. His side face bore a striking resemblance to that of Calhoun. His marvelous dexterity at the piano was the result of native talent, aided by almost incredible labor. As a child he practiced ten hours a day, and increased this time as he approached manhood.

Wagner had a clearly molded, classical face, with thin, cynical lips, which seemed to wear a perpetual sneer. He was exceedingly vain, greatly disliked to hear words of praise given to any other composer, and rarely spoke in even faint commendation of the greatest of his predecessors.

Schubert was so prolific of songs that he never remembered, a few days later, what he had written. A friend placed one of Schubert's own songs before its composer two weeks after it had been produced. The latter had forgotten it, and asked whose it was.

Cherubini so closely identified his sympathies with his work that when writing a pathetic passage he would cry like a child. He was often found in tears over his score, and some of his manuscripts are thus so blotted as to be almost illegible.

Donizetti was of a melancholy temperament and subject to fits of mental depression without visible cause. During his last three years his melancholia became so pronounced that he was incapable of giving attention to his work.

Sullivan does not write more than one or two songs a year. He receives hundreds of poems for music, but generally does not read them.

Halevy liked smoking, and always composed best with a long pipe in his mouth, the bowl resting on the floor.



# MUSIC KUNKEL'S REVIEW

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APRIL, 1895.

## KUNKEL'S PIANO RECITALS.

Mr. Charles Kunkel gave his third and fourth piano recitals at Delmar Avenue Baptist Church, on the 5th and 26th ultimos respectively. Both recitals were well attended, as in the case of the others, not a seat being vacant. Miss Tonie Lieber, soprano, assisted in the third concert and was received with marked favor and enthusiasm. Within a short period Miss Lieber has made herself very popular.

The programme was as follows:

Beethoven, Sonate Pastorale, Op. 28; (a) Allegro, (b) Andante, (c) Scherzo—Allegro Vivace, (d) Rondo Allegro ma non troppo, Charles Kunkel.

Schubert, Op. 20, (a) Fruehlingsglaub (Faith in Spring), Wuerst, Op. 51, (b) Durch den Wald (Through the Woods), Miss Lieber.

Mendelssohn, (a) Rondo Capriccioso, Op. 14; (b) Serenade (song without words), Op. 67, No. 6; (c) Confidence (song without words), Op. 19, No. 4; (d) Venetian Barcarolle (song without words), Op. 30, No. 6; (e) Spring Song (song without words), Op. 62, No. 6; (f) Andante and Allegro, from Violin Concerto, Op. 64, transcribed for the piano by Rive-King, Mr. Charles Kunkel.

Ferber, (a) My Heart's Secret, Marchesi, (b) La Foletta (The Merry One), Miss Lieber.

Epstein, A. I., (a) Sunbeams on the Water, Conrath, (b) Air de Ballet, Ernst, (c) Valse—Caprice, Kroege, (d) Cradle Song, Op. 9, No. 3, Kunkel, (e) Alpine Storm, (A Summer Idyl), (By general request), Rive-King, (f) Carmen (Bizet), Grand Fantasia, Mr. Charles Kunkel.

In the fourth, and last concert, Miss Rebecca Levy, alto, assisted. Miss Levy sang her numbers in a way that captivated her audience at once. In this, as well as in the other concert, Mr. Kunkel played in his usual artistic manner.

The following was the programme:

Beethoven, Moonlight Sonata, Op. 27, No. 2; (a) Adagio Sostenuto; (b) Allegretto; (c) Presto Agitato, Mr. Kunkel.

Saint-Saens, Grand Aria, "My Heart at Thy Sweet Voice," from Samson and Delilah, Miss Levy.

Schumann, (a) Abegg, Variations, Op. 1, Schumann, (b) Aufschwung (Soaring), Op. 12, No. 2, Chopin, (c) Berceuse (Cradle Song), Op. 57, Chopin, (d) Scherzo, from Sonate in B flat minor, Op. 35, Mr. Kunkel.

Schirza, I Dreamt (Sognai), Miss Levy.

Melnotte, (a) Trust in God—Religious Meditation, Rosen, (b) Valse d'Amour (Valse Caprice), Gruenfeld, (c) Persischer Marsch (Persian March, Strauss), Rive-King, (d) Home, Sweet, Home—Concert Paraphrase, Paul, (e) Sprite of the Wind, Introducing grand cadence, descriptive of the caprice of the wind, Mr. Kunkel.

Mr. Kunkel gave the first of a series of five free popular concerts at the High School Auditorium on the 19th ult. The participants were: Miss Flora G. Taylor, soprano; Miss Rebecca Levy, alto; both of whom made special hits, and Messrs. Chas. Kunkel, Louis Conrath, P. G. Anton, Jr., and Fritz Geib, names synonymous with artistic work. Despite a miserable night, a large audience attended, and was rewarded with a programme of rare merit, which included songs, piano solos, piano duets, violin and violoncello solos, and trios for piano, violin and violoncello.

These concerts, of which there will be four more, are given absolutely free to the public. The dates for the concerts are as follows: Second concert, April 2nd; third concert, April 26th; fourth concert, April 30th; fifth concert, May 14th. Tickets may be had the Public Library.

## BEETHOVEN CONSERVATORY.

The Beethoven Conservatory of Music gave a very enjoyable matinee concert at its cozy hall, 23rd and Lucas Place, on the 23rd ult. The programme included numbers by Misses A. Cone, A. Brant, A. Anheuser, B. Harwood, A. Mueller, E. Webb, E. Hodges, B. Friedman, and Messrs. A. Call, P. Tietjens, B. Maginn and Woodward. The thorough work done by this well-known institution was amply evidenced in the remarkably fine playing of its pupils. The results obtained through the teaching at this conservatory could scarcely be otherwise than the highest, for every department is in the hands of the very best and most experienced teachers.

## THE THEODORE THOMAS CONCERT.

The programme of the Theodore Thomas concert, to be given in this city April 15th, under the auspices of the amateur musical organizations of the city, has been announced.

It is as follows: Symphony "From the New World," by Dvorak; concerto for piano, No. 1 in E flat, by Liszt; prelude and glorification from "Parsifal," by Wagner; "Wedding March," with variations, by Goldmark; symphonic poem, "Moldan," by Smetana; overture, "Academic Festival," by Brahms. The soloist will be Mr. Alfred Ernst, the conductor of the Choral-Symphony Society, whose work as a pianist has already been received with great enthusiasm.

## A SINGER'S MISFORTUNES.

On Twelfth Street, near Sixth Avenue, New York, there is a little restaurant that is known as "Maria's." It is frequented by men and women of Bohemian tendencies. A table d'hôte is served for thirty cents. The quality of the food is just about what one can imagine thirty cents will buy. The people sit at one long table. They elbow each other as they eat, and half a dozen languages are talked simultaneously.

It is a place, says the "Journal," that one would probably forego if he could afford to pay more than thirty cents a dinner. Yet to this place goes almost nightly one of the most celebrated women New York has known, a great songstress—a woman whose fortune was at one time estimated to be in the neighborhood of \$500,000. This is Clara Louise Kellogg, whose name in private life is Mrs. Strakosch. Not long ago a large part of the second fortune she has earned was swept away by the failure of a publishing house in which her savings had been invested. It was a branch of the English firm of Cassell & Co., and had been considered a prosperous concern. The confidential man of the house plundered it right and left, and fled, leaving Mrs. Strakosch with little or nothing. Years ago, in the heyday of her prosperity, the singer intrusted George W. Stebbins, the well-known banker, with the first fortune she had accumulated. This was also considerable. Miss Kellogg had ample reason to rely on Mr. Stebbins, as it was through his efforts that she had been able to secure education and a leading position on the lyric stage. He obtained for her, as far back as 1863, an engagement in London, and she was thus able to establish her claim to recognition. Mr. Stebbins' speculation on her behalf went wrong, and she was left without a dollar. Her splendid voice was still a magnet at that time, however, and before long she was once more wealthy.

## MR. AND MRS. CHARLES KUNKEL'S WEDDING ANNIVERSARY.

Mr. and Mrs. Charles Kunkel celebrated the twenty-fifth anniversary of their marriage on Friday evening the 5th ult. Their handsome home at 3828 West Pine Street was beautifully adorned for the occasion, and a large number of friends gathered to honor the event. The proverbial hospitality of the host and hostess and the geniality of the guests made the evening one long to be remembered. The many exquisite silver presents received, some from the East, were highly admired.

Miss Clara Stubblefield, the popular pianist and teacher, has removed from 2711 Lucas ave. to 3932 Page ave. Miss Stubblefield has been busy teaching throughout the season.

Miss Katie Jochum, the pianist and teacher, has gone to Los Angeles to spend a few weeks visiting friends. Miss Jochum is one of the most popular teachers of the South End.

Miss Emilie E. Detering, teacher of piano, receives pupils at her address, 3613 Oregon ave., or 2607 South 11th street. Miss Detering is admirably fitted for her work; she is a thorough teacher and has a large class of pupils.

A. R. Gilsinn, the talented son of M. A. Gilsinn, is now organist of the cathedral at Leavenworth, Kans. The grand sacred concert and organ recital given at the opening of the Bishop Miede new grand memorial organ was a great success. M. A. Gilsinn assisted.

Miss Marie Kern, contralto and teacher of vocal music, formerly of Baden, Germany, is now located at 1007 Garrison ave. Miss Kern is a graduate of the Dresden Conservatory of Music, from which she holds certificates and testimonials, and sang with considerable success in Germany as well as the Sousa concerts here. Miss Kern is open to engagements for concerts and church choir and accepts pupils in vocal music.

Miss Cora J. Fish gave a complimentary piano recital on the 23d ult., at her residence, 3128 School street, in which she was assisted by her pupils and Miss L. Williamson, soprano. One of the most popular numbers presented was the new composition La Gazelle, by Alfred Ernst, played by Miss Fish herself. The pupils of Miss Fish played remarkably well and proved the teacher thorough and advancing in her work. Every one present was highly pleased.

The Homœopathic Medical College, of Missouri, held its 36th Annual Commencement exercises at Pickwick Theatre, on the 21st ult. Among the most taking of the programme numbers were "Satellite Polka"—Alden, and "Sprite of the Wind"—Paul, piano solos played by Charles Kunkel. "For Thee"—Petri, song for soprano, sung by Miss Flora G. Taylor; violoncello solo, "Introduction and Gavotte"—Fitzenhagen, by P. G. Anton, Jr., and "Merrily I Roam," waltz song—Schleiffarth, sung by Miss Emma Fink.

Miss Eugenia Williamson, the well known elocutionist, and some of her advanced pupils in elocution and Delsarte physical culture, will give the Sixieme Soiree, at Pickwick Theatre, Tuesday evening, April 30th, 1895. An entire new programme, embracing pantomime, "Jesus Lover of My Soul," "Living Pictures" will be given. Miss Williamson will recite, "Curse Scene from Leah," and "A Lesson to Lovers." Delsarte exercises, attitudes, readings, recitations, and vocal and instrumental music will help to make a programme of special merit. Those who have attended Miss Williamson's past soirees will find this equally enjoyable.

The piano is the arena of fancy; it is also the friend to whom we confide our innermost ideas. The quartet, again, is the refined, intellectual conversation of a small and intimate circle.—*Marx*.



**T. Bahnsen**, the piano manufacturer, has just finished a magnificent baby grand piano for the well known composer and teacher, W. D. Armstrong, of Alton. Mr. Bahnsen's pianos are among the most satisfactory made, and the many teachers and institutions who use them are unstinted in their praises. Mr. Bahnsen's warerooms are at 1522 Olive street.

**Josef Hofmann**, the young pianist who began a series of concerts here, but was prevented from continuing by the Society for the Prevention of Cruelty to Children, will come to this country next November under the management of Messrs. Abbey & Grau.

If you have no appetite for breakfast, a pint of **COOK'S EXTRA DRY IMPERIAL CHAMFAGNE** will give you one immediately.

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#### CONCERT PITCH.

There was, not many years since, a current use of the above phrase, which signified to the popular mind anything that by skill and energy had been brought up from modest beginnings to a condition of great excellence. No better term could be employed to signify the high degree of excellence achieved, after a long series of experiments with filtering media of every sort, in the laboratory of M. Pasteur, of Paris, by the final production of the Pasteur-Chamberlain filtering *bougies*, now used in all parts of the world, in the celebrated Pasteur Germ Proof Water Filters. Over fifteen hundred of these Filters are already in use in the homes and business houses of St. Louis, including (as a matter of course) one purchased by the publisher of the REVIEW. If it were not a "concert pitch" Filter Mr. Charles Kunkel wouldn't tolerate it in his home, as a gift, much less buy it, and advise all his friends to do the same.

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# VALSE D'AMOUR.

August Rosen.

*Leggiero.*  $\text{♩} = 80.$

The first system of musical notation is for the first system of the piece. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Leggiero' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The system includes various fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions ('Ped.') with asterisks indicating pedal changes. The music features a mix of eighth and sixteenth notes, with some chords and arpeggios.

*Cantabile.*

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats, and the time signature is 3/4. The tempo is marked 'Cantabile'. The dynamics are marked 'fz' (forzando), 'mf' (mezzo-forte), and 'p' (piano). The system includes various fingerings and pedaling instructions ('Ped.') with asterisks indicating pedal changes. The music features a mix of eighth and sixteenth notes, with some chords and arpeggios.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats, and the time signature is 3/4. The dynamics are marked 'p' (piano). The system includes various fingerings and pedaling instructions ('Ped.') with asterisks indicating pedal changes. The music features a mix of eighth and sixteenth notes, with some chords and arpeggios.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats, and the time signature is 3/4. The dynamics are marked 'f' (forte). The system includes various fingerings and pedaling instructions ('Ped.') with asterisks indicating pedal changes. The music features a mix of eighth and sixteenth notes, with some chords and arpeggios.

760.- 7

Copyright-Kunkel Bros. 1885.



This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble and bass staff joined by a brace. The notation is highly detailed, featuring complex fingerings (e.g., 1 2 3 4 5, 5 4 3 2 1) and dynamic markings such as *p*, *f*, *cres.*, and *mf*. Pedal markings, including "Ped." and asterisks, are placed below the staves to indicate pedaling. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The overall style is characteristic of late 19th or early 20th-century piano literature.



5

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*leggero.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

760-7



This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-5). Dynamics include *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), *fz* (forzando), and *f* (forte). Pedal markings are indicated by "Ped." and asterisks (\*). The piece concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

System 1: Treble staff begins with a *p* dynamic and *cres.* marking. Bass staff has a *Ped.* marking. Fingerings are shown for the right hand.

System 2: Treble staff has a *cres.* marking. Bass staff has a *mf* marking. Pedal markings are present in both staves.

System 3: Treble staff has a *p* dynamic and *cres.* marking. Bass staff has a *Ped.* marking. Fingerings are shown for the right hand.

System 4: Treble staff has a *f* dynamic. Bass staff has a *Ped.* marking. Pedal markings are present in both staves.

System 5: Treble staff has a *mf* dynamic. Bass staff has a *fz* dynamic. Pedal markings are present in both staves.

System 6: Treble staff has a *fz* dynamic. Bass staff has a *mf* dynamic. Pedal markings are present in both staves.



A musical score for the song "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked "Ped." (Pédale) and "Cresc." (Crescendo). The melody features a series of eighth and sixteenth notes, with some slurs and ties. The accompaniment consists of chords and single notes. The score includes fingerings (1-5) and pedaling instructions (Ped., Ped.). The piece ends with a final chord and a "Ped." instruction.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above the notes. Pedal points are marked with 'Ped.' and asterisks below the bass line. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a final cadence in measure 8.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece, and the second system contains the final four measures. The notation is for a single melodic line on a treble clef staff, with a bass clef staff below it providing harmonic accompaniment. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes in the bass. The score includes various musical notations such as clefs, time signatures, notes, rests, and bar lines. There are also some markings that appear to be performance instructions or pedal points, such as 'Ped.' and asterisks, located below the bass staff. The overall style is that of a traditional folk song or a simple piano piece.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score consists of 16 measures. The first measure is a whole note chord in the bass staff. The second measure is a whole note chord in the bass staff. The third measure is a whole note chord in the bass staff. The fourth measure is a whole note chord in the bass staff. The fifth measure is a whole note chord in the bass staff. The sixth measure is a whole note chord in the bass staff. The seventh measure is a whole note chord in the bass staff. The eighth measure is a whole note chord in the bass staff. The ninth measure is a whole note chord in the bass staff. The tenth measure is a whole note chord in the bass staff. The eleventh measure is a whole note chord in the bass staff. The twelfth measure is a whole note chord in the bass staff. The thirteenth measure is a whole note chord in the bass staff. The fourteenth measure is a whole note chord in the bass staff. The fifteenth measure is a whole note chord in the bass staff. The sixteenth measure is a whole note chord in the bass staff. The score includes fingerings, pedaling, and a crescendo marking.



8

First system of a piano piece. The right hand features a continuous eighth-note melody with fingerings 1 2 1 2 4, 1 2 1 2 4, 1 2 1 2 4, 1 2 1 2 4, 1 2 1 2 4, 1 2 1 2 4, 1 2 1 2 4, 1 2 1 2 4, and 1 2 1 2 4. The left hand plays a steady accompaniment of eighth-note chords. Pedal markings (Ped. and asterisks) are present below the staff.

Second system of the piano piece. The right hand continues the eighth-note melody with various fingerings including 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, and 5 4 3 2 1. The left hand accompaniment remains consistent. Pedal markings are present.

Third system of the piano piece. The right hand melody continues with fingerings 1 2 1 2 3, 1 2 1 2 3, 1 2 1 2 3, 1 2 1 2 3, 1 2 1 2 3, 1 2 1 2 3, 1 2 1 2 3, and 1 2 1 2 3. The left hand accompaniment continues. Pedal markings are present.

Fourth system of the piano piece. The right hand melody continues with fingerings 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, and 4 3 2 1. The left hand accompaniment continues. Pedal markings are present.

Fifth system of the piano piece. The right hand melody continues with fingerings 2 1 4, 2 1 4, 2 1 4, 2 1 4, 2 1 4, 2 1 4, 2 1 4, and 2 1 4. The left hand accompaniment continues. Pedal markings are present.

Sixth system of the piano piece. The right hand melody continues with fingerings 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, and 5 4 3 2 1. The left hand accompaniment continues. Pedal markings are present.



[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with various fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment, starting with a 'do' note and a 1/3 time signature. The second system continues the piece, featuring a more complex treble melody with a 'B' note and a 5/4 time signature. The bass staff continues with a similar accompaniment. Pedal points are marked with 'Ped.' and asterisks at the end of the first and second systems.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the piece. The second system contains the final three measures, which include the vocal entry and the concluding piano accompaniment. The score is written for voice and piano. The piano part features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. The vocal line is a simple melody with lyrics written below it. The piece concludes with a final chord and a fermata over the vocal line.

[illegible]



# MENDELSSOHN

3

Scherzo from Symphony in A minor, Op. 56.

Notes marked with an arrow (↘) must be struck from the wrist.

Carl Sidus Op. 83.

Vivace ♩ = 126.

The score is a piano arrangement of Mendelssohn's Scherzo from Symphony in A minor, Op. 56, by Carl Sidus Op. 83. It is in 2/4 time, marked Vivace (♩ = 126). The key signature is one flat (B-flat). The score consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (p) dynamic. The second system continues the piece. The third system includes a forte (f) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system concludes the piece. The score is numbered 589-3 at the bottom.

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First system of musical notation, measures 1-4. The music is in 2/4 time, featuring a treble and bass staff. The melody in the treble staff includes slurs, accents, and fingerings (1-5). The bass staff provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, measures 5-8. The treble staff continues the melodic line with complex fingerings and slurs. The bass staff features chords and moving lines. Dynamics include *f* and *p*.

Third system of musical notation, measures 9-12. Measures 9-10 show a *cresc.* (crescendo) marking. The treble staff has rapid sixteenth-note passages. The bass staff has chords and moving lines. Dynamics include *f*.

Fourth system of musical notation, measures 13-16. The treble staff continues with rapid sixteenth-note passages and slurs. The bass staff has chords and moving lines. Dynamics include *f*.

Fifth system of musical notation, measures 17-20. The treble staff features slurs and accents. The bass staff has chords and moving lines. Dynamics include *f*.

Sixth system of musical notation, measures 21-24. Measures 21-22 show a *cres.* (crescendo) marking. Measures 23-24 show a *p* (piano) marking. The treble staff has slurs and accents. The bass staff has chords and moving lines. Dynamics include *cres.* and *p*.



First system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo (cres.) marking. The notation includes complex fingerings and articulation marks.

Second system of musical notation, featuring piano (p) dynamics and complex fingerings. The notation includes complex fingerings and articulation marks.

Third system of musical notation, featuring piano (p) dynamics and complex fingerings. The notation includes complex fingerings and articulation marks.

Fourth system of musical notation, featuring piano (p) dynamics and complex fingerings. The notation includes complex fingerings and articulation marks.

Fifth system of musical notation, featuring piano (p) dynamics and complex fingerings. The notation includes complex fingerings and articulation marks.

Sixth system of musical notation, featuring piano (p), fortissimo (ff), and fortississimo (fff) dynamics, and a diminuendo (dimin.) marking. The notation includes complex fingerings and articulation marks.



# BOLERO.

3

Allegretto ♩ - 88. Marziale.

E. A. Schubert.

The musical score is written for piano in 3/4 time, marked 'Allegretto' with a tempo of 88 beats per minute. It is in the key of D major (two sharps). The score consists of six systems of music, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic and includes fingerings (1, 2, 3, 4, 5) and a 'Ped.' (pedal) marking. The second system includes a 'Ped.' marking and a 'Ped.' marking. The third system includes a 'Ped.' marking and a 'Ped.' marking. The fourth system includes a 'Ped.' marking and a 'Ped.' marking. The fifth system includes a 'Ped.' marking and a 'Ped.' marking. The sixth system includes a 'Ped.' marking and a 'Ped.' marking. The score also includes various musical notations such as slurs, ties, and dynamic markings like *rf* (ritardando forte) and *f* (forte). The piece concludes with a final chord and a 'Ped.' marking.

1434-5

Copyright. Kunkel Bros. 1892.



First system of a piano piece. The right hand features a melodic line with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The system begins with a mezzo-forte (*mf*) dynamic marking. Pedal points are indicated by 'Ped.' and asterisks at the start of measures 1, 3, 5, and 7.

Second system of the piano piece. The right hand continues the melodic development with various fingerings indicated by numbers. The left hand maintains the eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks at measures 1, 3, 5, and 7.

Third system of the piano piece. The right hand's melody includes some rests and longer note values. The left hand's accompaniment remains consistent. Pedal points are marked with 'Ped.' and asterisks at measures 1, 3, 5, and 7.

Fourth system of the piano piece. The right hand shows more complex melodic figures. The left hand's accompaniment continues. Pedal points are marked with 'Ped.' and asterisks at measures 1, 3, 5, and 7.

*Cantabile.*

Fifth system, marked *Cantabile*. The tempo and mood change, with the right hand playing a slower, more lyrical melody. The left hand's accompaniment is also slower. Pedal points are marked with 'Ped.' and asterisks at measures 1, 3, 5, and 7.

Sixth system of the piano piece. The right hand's melody continues with a crescendo marking (*cres.*) above the staff. The left hand's accompaniment remains. Pedal points are marked with 'Ped.' and asterisks at measures 1, 3, 5, and 7.



First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling.

**Giocoso.**

*mf*

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling.

*f*

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling.

*cres.*

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and pedaling.



**Cantabile.**

6 Cantabile.

1484-5



This page of piano sheet music, page 7, contains six systems of music. Each system is written for piano and includes a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal markings ('Ped.') and asterisks (\*) are used throughout the piece. The music concludes with a double bar line and a final dynamic marking of 'ff'.

The systems are as follows:

- System 1:** Treble staff begins with a forte (*rf*) dynamic. The bass staff has a 'Ped.' marking. The system ends with a mezzo-forte (*mf*) dynamic.
- System 2:** Features a 'Ped.' marking at the beginning and several asterisks (\*) indicating pedal points.
- System 3:** Includes 'Ped.' markings and asterisks (\*).
- System 4:** Includes 'Ped.' markings and asterisks (\*).
- System 5:** Includes 'Ped.' markings and asterisks (\*).
- System 6:** Includes 'Ped.' markings and asterisks (\*). The system ends with a double bar line and a final dynamic marking of 'ff'.

The page number '1484-5' is printed at the bottom center.



# Bohemian Girl.

JEAN PAUL.

SECOND.

Overture. Allegro. (Lively.) M.M. ♩ = 144.

The Overture is written for piano in G major, 2/4 time. It begins with a forte (ff) dynamic. The right hand features a series of chords and triplets, while the left hand plays a rhythmic accompaniment. The score includes fingerings (1-4) and articulation marks. A repeat sign is present after the first system. The piece concludes with a final chord marked with a fermata.

Allegretto. (Gay.) M.M. ♩ = 132. Happy and light of heart. Act III

The Act III scene is written for piano in G major, 2/4 time. It begins with a mezzo-forte (mf) dynamic. The right hand plays a series of chords and triplets, while the left hand plays a rhythmic accompaniment. The score includes fingerings (1-4) and articulation marks. A repeat sign is present after the first system. The piece concludes with a final chord marked with a fermata.



# Bohemian Girl.

3

JEAN PAUL.

PRIMO.

Overture. Allegro. (Lively.) M.M.  $\text{♩} = 144$ .

The Overture is in 2/4 time, marked Allegro (Lively) with a tempo of 144 beats per minute. It begins with a piano (p) introduction, followed by a first violin (Vn.) part marked *ff* (fortissimo). The piano part features complex fingerings and slurs, while the violin part has many triplets and sixteenth-note patterns. Dynamics include *ff*, *f*, and *p*. The score includes various musical notations such as slurs, ties, and fingerings.

Allegretto. (Gay.) M.M.  $\text{♩} = 132$ . Happy and light of heart. Act. III.

The Act III scene is in 6/8 time, marked Allegretto (Gay) with a tempo of 132 beats per minute. It features a first violin (Vn.) part and a piano (p) part. The tempo is described as 'Happy and light of heart'. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The piano part has many triplets and sixteenth-note patterns, while the violin part has many triplets and sixteenth-note patterns.



## Come with a Gipsy Bride. Act II.

This piano score consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *p* (piano) and *f* (forte). The first system begins with a *p* dynamic and features a series of eighth-note patterns in the right hand. The second system also starts with *p* but includes a *f* section in the right hand. The third system features a more complex texture with many beamed sixteenth notes and rests. The fourth system returns to a *p* dynamic with eighth-note patterns. The fifth system includes a *f* section with dense chordal textures. The sixth system concludes with a *p* dynamic and eighth-note patterns. Below the grand staves, there are several instances of the word "Red." followed by an asterisk (\*), likely indicating red ink corrections or specific performance markings.



Come with a Gipsy Bride. Act II.

PRIMO.

5

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with various ornaments (marked 'x') and fingerings (1, 2, 3, 4). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Dynamics include *p* (piano) and *sf* (sforzando). The system concludes with a double bar line and a repeat sign.

The second system continues the musical piece with two staves. The upper staff features a melodic line with ornaments and fingerings. The lower staff provides a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with various ornaments (marked 'x') and fingerings (1, 2, 3, 4). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Dynamics include *p* (piano). The system concludes with a double bar line and a repeat sign.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with various ornaments (marked 'x') and fingerings (1, 2, 3, 4). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Dynamics include *sf* (sforzando), *mf* (mezzo-forte), and *f* (forte). The system concludes with a double bar line and a repeat sign.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with various ornaments (marked 'x') and fingerings (1, 2, 3, 4). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Dynamics include *f* (forte). The system concludes with a double bar line and a repeat sign.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, both in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/2. The music features a melody in the upper staff with many beamed eighth notes and a bass line in the lower staff with quarter notes. A dynamic marking of *f* (forte) appears in the fifth measure of the upper staff. The piece concludes with a double bar line and a repeat sign. Below the staves, the words "The Rose Tree" are written in a decorative, cursive font.

The first system of the musical score for 'The Song of the Lark' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with triplets and slurs. The lower staff is in bass clef with the same key signature and contains a bass line with slurs and rests. The music is marked with a forte dynamic (*sf*) and includes various musical notations such as slurs, triplets, and rests.

M. M.  $\text{♩} = 120$ . In the Gipsy life you read. Act 1.

*Moderato.* M. M. ♩ = 120. In the Gipsy life you read. Act 1.

*f* *p* 2

Red. \*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and single notes, with some triplets and a final cadence. The voice part is in the upper register, featuring a series of notes, some with triplets, and a final cadence. The score is in 2/4 time and has a key signature of one sharp (F#). The tempo is marked "And." (Andante). The score is written on a grand staff with a treble and bass clef. The piano part is written on a single staff, and the voice part is written on a single staff. The score is in a single system, with a repeat sign at the end. The score is written in a simple, clear style, with a focus on the melody and harmony.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part features a repeating eighth-note pattern in the left hand and a melody in the right hand. The voice part enters in the second measure with the lyrics "The Rose Tree". The score includes a repeat sign and a first ending. The tempo is marked "Allegretto".



The first system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various fingerings and accents marked above the notes. The middle staff is in bass clef, also with a 2/4 time signature, featuring similar complex rhythms and fingerings. The bottom staff is a grand staff (treble and bass clef) with a 2/4 time signature, containing simpler rhythmic patterns and fingerings. Dynamics include *ff* (fortissimo) and *f* (forte). The system concludes with a double bar line.

*Moderato.*M.M.  $\text{♩} = 120$ . In the Gipsy life you read. Act I.

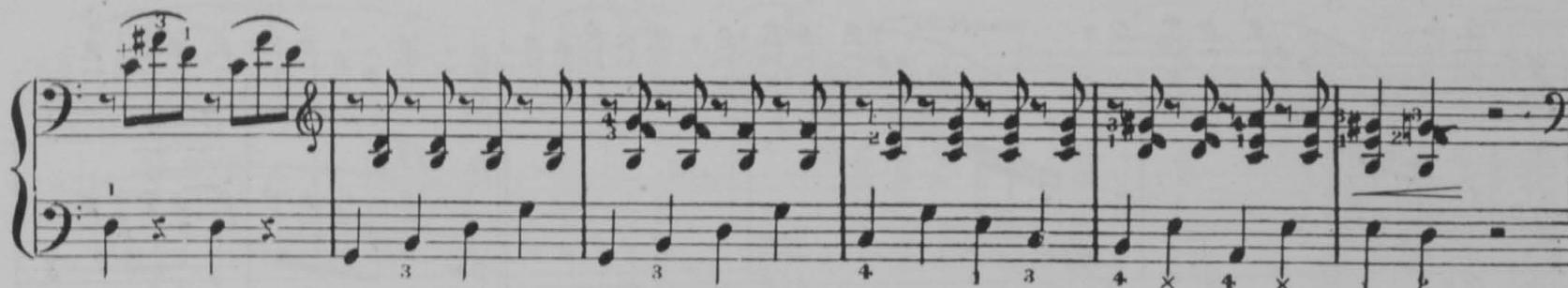
The second system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various fingerings and accents marked above the notes. The middle staff is in bass clef, also with a 2/4 time signature, featuring similar complex rhythms and fingerings. The bottom staff is a grand staff (treble and bass clef) with a 2/4 time signature, containing simpler rhythmic patterns and fingerings. Dynamics include *f* (forte) and *p* (piano). The system concludes with a double bar line.

The musical score is written for a piano, featuring six systems of music. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *pp* and *f*. There are also performance instructions like *Red.* and asterisks *\** scattered throughout the score. The piece is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *pp* and *f*. There are also performance instructions like *Red.* and asterisks *\** scattered throughout the score.

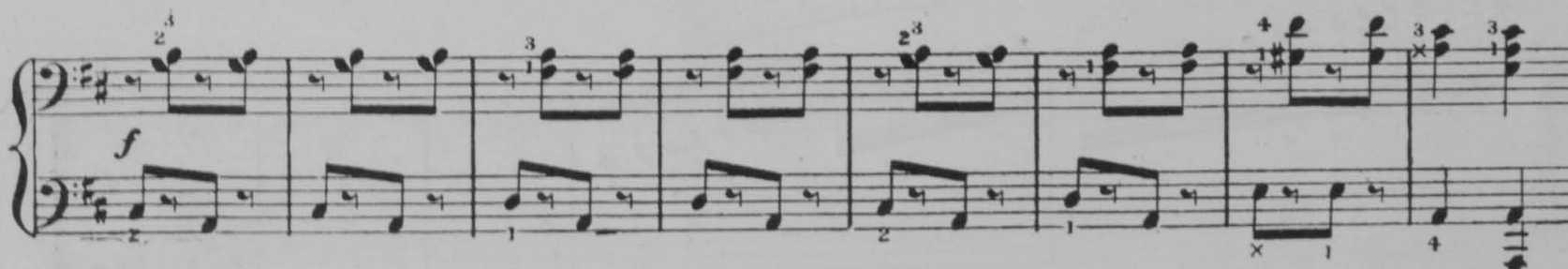


The musical score is written for a grand piano, featuring a treble and bass staff. The key signature is one sharp (F#). The piece is marked with various dynamics, including *pp* (pianissimo) and *f* (forte). The notation includes numerous fingerings (1-4) and 'x' marks, indicating specific techniques or accents. Several measures are marked with an asterisk (\*), likely indicating repeat or special performance instructions. The piece concludes with a final measure marked *p* (piano).

*Andante cantabile.* M.M. ♩ = 108. Then you'll remember me. Act III.



*Allegro. Gallop.* M.M. ♩ = 112. Act I





PRIMO.

*Andante cantabile.* M.M.  $\text{♩} = 108$  Then you'll remember me. Act III.

11

*Allegro. Gallop.* M.M.  $\text{♩} = 112$ . Act I.

3 2 3 3 2 3 4 3 3

2 1 2 1 1

4 2 2 2 2 2 2 2

Ped. \*

4 2 2 2 2 2 2 2

Ped. \*

animato.

2 1

8 2 3 2 1 4 3 4 1 1 2 1

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. ff f ff



PRIMO.

13

8<sup>a</sup>

or

# PATTY CAKE.

Richard S. Poppen. ✓

Moderato. ♩ - 144.

The piano introduction consists of four measures. The right hand features a melody with eighth and sixteenth notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' at 144 beats per minute.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a *mf* dynamic and includes a *poco rit.* marking. The piano accompaniment also starts with *mf* and includes a *poco rit.* marking. The lyrics are: "Pat-ty cake pat-ty cake, baker's man, Bright eyes know well how the jin-gle ran. Each

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes an *accelerando e crescendo.* marking followed by a *poco rit.* marking. The piano accompaniment also includes an *accelerando e crescendo.* marking followed by a *poco rit.* marking. The lyrics are: "dimpled hand flies swift and fast, Till pink palms meet in a kiss at last, Till



*a tempo.*

pink palms meet in a kiss at last. And nev-er was there so sweet a cake, As

*or thus.*

*poco rit.*

*a tempo.*

ba-by will soon have read-y to bake, As ba-by will soon have ready to bake, As

*rit.*

*a tempo.*

*rit.*

ba-by will soon have ready to bake. Pat-ty cake, patty cake, baker's man, Ba-by will soon have

*ready to bake.*

*a tempo.*

ready to bake.

*mf*

Roll it and pick it and mark it with C, Nev-er so cunning a ba-ker as she:

*mf*

*accel. e cresc.*

Ti-ny pink fingers keep up with the rhyme, And seem to be having so bu-sy a time, And

*accel. e cresc.*

*poco rit.* *a tempo.*

seem to be having so bu-sy a time. Rolling and picking that surely the cake Ba-by will soon have

*a tempo.* *poco rit.*

*poco rit.* *a tempo.* *rit.*

ready to bake, Ba-by will soon have ready to bake, Ba-by will soon have ready to bake.

*rit.*



*a tempo.* *rit.*

Pat-ty cake, patty cake, baker's man, Ba-by will soon have ready to bake.

*a tempo.* *rit.* *f*

*un poco piu mosso.*

And loss it in the ov-en for ba-by and me,

*f*

Now it's all ready and mark'd out with C, A sweet lit-tle ba-ker has done her best, A

*rit.*

sweet lit-tle ba-ker has done her best, And nestles down for a well earn'd rest, And

*a tempo.*

nestles down for a well earnd rest. *a tempo.* But tomorrow again for the

*molto rit.* *pp* *a tempo.* *f*

*poco rit.* *a tempo.*

ba - by's sake, We will surely mix up a fresh pat - ty cake, But tomorrow again for the

*poco rit.*

*poco rit.* *a tempo* *rit.*

baby's sake, We will surely mix up a fresh patty cake. Patty cake, patty cake, baker's man, We will

*a tempo.*

surely mix up a fresh patty cake. *a tempo.*

*f*



## CITY NOTES.

One of the greatest successes of the season has been made by the celebrated pianist Madame Julie Rive-King in her playing of Conrath's concerto in B minor. This masterly work is by the talented young composer and pianist Louis Conrath, and was heard in St. Louis, where it was received with marked enthusiasm.

Miss Flora G. Taylor took the part of "Jephthah" in the cantata "Jephthah and his Daughter," which was produced at the Union Club Hall on the 8th ult. Miss Taylor made the success of the evening.

Mr. Leland T. Powers, the impersonator, drew out one of the finest audiences of the season at Entertainment Hall, where he gave the characters in David Garrick. Mr. Powers substantiated the many good and great things said of him, and gave an evening's entertainment that is seldom equalled.

## MAJOR AND MINOR.

Tony Pastor says: "When Lillian Russell came to me she was a slender, awkward girl of sixteen, but her face was a picture. It was a girlish beauty that has developed with womanhood into the glorious beauty that has made her famous. That night was an awful trial for her. She didn't know what to do with her hands. Frank Gerard, once a cannon-ball tosser, was the stage manager of my theatre then. He told me that he gave Lillian her first instructions. 'Just clasp your hands behind your back and leave them there while singing.' Her first song was a simple little thing; so was her second and her third; but she sang them all with such exquisite sweetness that even her audience of sporting men and men about town, not always bad critics either, was generously enthusiastic."

Music is a means of culture; it is one of the greatest, and perhaps the greatest, factor in human civilization. Not until men shall use the art with a spirit of reverence will it exercise those powers for which it is designed. The present generation of philosophers and teachers are only beginning to search for the real meaning and explanation of the art, and they have not advanced sufficiently to answer even these simple questions: What is music? Wherein consists its great power?—Karl Merz.

A bon mot of W. S. Gilbert. The author dropped into the opera box of a parvenu friend one evening when "The Magic Flute" was on the bills. After asking him who wrote the music, the woman said, "Mozart? Mozart? Never heard of him before. He's immense! Why isn't he here? Why isn't he doing something else? Why isn't he composing?" "Because he's decomposing, my dear lady," answered Gilbert.

Rummel and Friedheim are said to have attributed the public's lack of appreciation for their recitals to the fact that they were not managed like Paderewski. What perfect nonsense! All the management in the world will not induce the American or, for that matter, any other intelligent public to attend recitals when they do not care to. And when thousands have been spent in preliminary work at booming an artist, and the receipts are not sufficient to pay the gas bills, it simply shows that the public does not intend to pay for the privilege of attending such performances. Paderewski's success was due in great part to the fascination he exercised over his audiences.

Max Maretzek, discussing why Shakespeare's plays have failed when given as the text of grand opera, attributes it to the intimate knowledge that every educated person has of these dramas. He says: "It is not astonishing that in England and America a ridiculous-mutilated plot of a Shakespearean drama, transmogrified into an every-day opera libretto, should appear grotesque, ridiculous, and sometimes even pitiful." He also claims that the librettists have never understood the spirit of the lines, and that the composers generally have not read the play in the original form. The music for "A Midsummer Night's Dream" is a striking exception to the long list of failures, but Mendelssohn was a student of Shakespeare.

The New York "Tribune" says that in Liszt's music Stavenhagen is an interpreter of intense sympathy and conviction. He has, therefore, contributed in an important measure to the interest and dignity of the present musical season, that has been so singularly barren otherwise of the activities of pianoforte players. The different attitude Mr. Stavenhagen holds toward his master's compositions from most other music was again clearly made manifest in yesterday's recital. His playing of Liszt's "Erl King" transcription (which he gave in response to his enthusiastic recalls) was remarkable in its impetuous power, the richness and variety of its tonal effects; and in the "Erl King" especially he thrilled his hearers with his searching and pregnant exposition of the dramatic contents of the music.

## UPS AND DOWNS OF MELODY.

When Robert Franz, the great German song composer, was interviewed a few years ago by an editor who wished to obtain material for a biographical sketch, he politely but firmly declined the intended distinction, affirming that "the artist is merely the medium for the expression of an idea." He therefore regarded all interest in the peculiarities of the individual as superfluous and unworthy of comparison with the consideration of the work of the artist. "How useless," said he, "is the information that Beethoven's grandmother was a hard drinker (*saueferin*)! What need is there of telling us a lot of stuff about the private characters of Bach, Beethoven or Shakespeare?"

Few of us, says Edgar Stillman Kelley, would wish to see the biographical element abolished from the history of music, but all can sympathize with Franz's noble conception of the creative artist serving as a mouthpiece, through which humanity gives voice to her grandest aspirations and to her deepest woes. On reviewing the epoch-making events of the past century, we find that the political upheavals resulting in the French Revolution, the Reign of Terror, and the Napoleonic wars, brought forth ideas of such magnitude, with the attendant griefs so poignant and passions so tempestuous, that words alone were inadequate to express them. Music, therefore, the most emotional of the arts, was called upon to act as the interpreter for a suffering world.

A recent English writer observes that Beethoven, who lived through this entire period, showed the influence of the French Revolution in the growing intensity of his later compositions. He even occasionally anticipated the wonderful harmonies of the romantic school, whose master came upon the field of action during these turbulent times.

Never in the history of music has such a constellation of stars of the first magnitude appeared in such remarkable proximity. Clustered about the years 1809-10 we find that Berlioz was born in 1803; Mendelssohn, Chopin and Liszt in 1809; Schuman in 1810; Wagner in 1813; and Robert Franz, the last of the series, in 1815. If we include Schubert (born in 1797), who was even more modern in his feelings than Mendelssohn, we see that the dates which mark the entrance of this series of musical heroes are singularly coincident with the stormiest period of Napoleon's career. The eldest, Schubert, first saw light two weeks after the battle of Rivoli; the youngest, Robert Franz, ten days after the battle of Waterloo.

It would seem that Nature felt the necessity of providing an outlet for the sorrows of mankind. (*Weltschmerz*.)

The world is familiar with the stories of Schubert and Mendelssohn, Chopin and Schumann, Berlioz and Wagner, but the genius of Robert Franz was of such a quiet nature, his creative activity confined almost exclusively to short songs, that his voice was often lost in the bustle of noisier works of all grades of quality. In fact, for the past decade or more, surprise was often manifested by lovers of his songs on learning that the composer was still alive.

It seems strange that in this age, and with all the sad instances of unrecognized merit, that Franz should have lived in comparative obscurity, and, but for the assistance of the ever-generous Liszt and his friends, would have suffered the inconveniences of poverty also. Unfortunately, not only was this the case, but even after the government had voted him a pension in recognition of his services in editing numerous works of Bach and Handel, the pestiferous Philistines succeeded in getting the pension revoked.

That his songs have not been more frequently given is chiefly due to their almost hyper-refinement. They do not afford the average singer sufficient opportunity for his (or her) high-note fortissimo. I was shocked by the candor of a prominent opera and concert vocalist some years ago, who said: "The songs of Franz are indeed beautiful, but are nothing for the singer. In the inner circles, however, especially among the composers, who regard these songs as models, Franz has a place filled by no other man."

Wagner freely admitted having profited by the study of these miniatures while composing his "Tristan and Isolde," etc., the fidelity of the declamation and the harmonies appealing to him especially.

Since the death of Franz (in October, 1892) very little has appeared regarding him that gives us any new ideas concerning him and his works. So I have been tempted to learn what I could through the kindness of a friend who corresponded with him for nearly a score of years, Mr. Ad. M. Foerster, of Pittsburg. Mr. Foerster is a vocalist and composer, who met the German master in Europe, and who has done much to introduce Franz's songs in this country. Through his kindness I was enabled to communicate with the composer, who advised me concerning various matters. I recently received from Mr. Foerster copies of a large number of ex-

tracts from letters, with permission to translate and publish such portions as I thought would be of general interest.

Extract from letter of Aug. 19, 1874: "My songs, although they sound to the best advantage when sung by a mezzo-soprano, are also adapted to a tenor voice. . . . Concerning the interpretation (*Vortrag*) of the same, you must, as I recently remarked, sing the expression out of the words, not into them!" This illustrates the fundamental principle to which Franz continually made reference, viz., that the words should act as a guide to the singer as well as to the composer.

He once expressed himself somewhat similarly in a letter to me giving his advice as to the mode of procedure in vocal composition, November, 1890: "Read the text of a poem with great care. If it be inspired you will find that it conceals a secret melody, which reveals itself to him who listens to the proper mood."

Referring to the peculiar structure of his songs, in which the voice often takes a middle part while the soprano is in the accompaniment, and the effect as a whole has to be considered rather than the vocal part, Franz wrote as follows, April 4, 1875: "Above all things contemplate the polyphonic (or web composed of several melodies). This is the key that unlocks not only the shrine of my music, but also that of Bach and Handel." Here follow most interesting and valuable suggestions for the rendering of his songs, but lack of space and the desire to avoid technicalities prevents me from quoting them.

It always irritated him greatly to have his melodies called in question by those who longed for a straightforward tune in the vocal part, a la Abt and Gumbert, with a lum-tum accompaniment. He sought to explain the necessity of calling to assistance the piano part in order to complete the meaning of the vocal tones, and in this manner has given the world the most well-balanced setting known of many of the romantic German lyrics.

In concluding he commends the "diligent reading of Goethe, Heine, Lessing, Shakespeare, etc. This widens the emotional horizon and makes the head clear. Furthermore, they complement one's musical studies most beautifully."

In a letter written in September, 1875, he acknowledges the receipt of a series of songs by the young composer, with expressions of regret that, owing to the loss of his hearing he was unable to get a proper comprehension of them because of the complications of modern harmonies. Beethoven wrote many works after he had become totally deaf, but on comparing one of his scores with those of Wagner or Grieg, we can readily understand why even a master like Franz was unable to enjoy the perusal of a modern work.

That "small potatoism" in musical circles flourishes to a far greater extent in Germany than in this country is shown by the rapid recognition accorded the works of Franz and Wagner compared with the indifference and enmity which greeted those masters in their native land. In answer to a letter alluding to Franz's songs in the United States the composer wrote, May 20, 1884: "My Singsang (a playful term which he often applied to his muse) is now finding a more sympathetic reception even here than formerly, especially in Vienna. . . . The time is approaching when my first song (op. 1) will celebrate its fiftieth anniversary (*Jubilaum*)."

In a letter dated Oct. 24, 1886, the composer referred to the above mentioned small potatoism, in spite of which his work was becoming more and more appreciated. "People are beginning to comprehend that there really is something in my songs after all, and are attempting to abandon the absurd prejudice against them on account of their small dimensions. They are learning to look for the quality of the contents, not the size. . . . Of course, the artists are not responsible for this movement, for they have too many works of their own to look after, regarding every token of recognition of another as a punishable injury to their own achievements. The public, therefore, has been obliged to work its way alone, which is very gratifying to me."

He frequently makes allusion to his editions of Bach and Handel, and in April, 1890, wrote: "You see that I am still as enthusiastic as ever about our great masters. In one's seventy-fifth year one does not change his mind."

An Italian journal published recently some letters by Paganini. They relate chiefly to money matters. He growls about the hard times which prevented him from making more than \$100,000 in two months; and he complains bitterly about the high prices and traveling expenses in England. In one letter he says: "People are no longer asking each other, 'Have you heard Paganini?' but 'Have you seen him?' Truth to tell, it annoys me to have everybody believe that I have the devil inside of me. The newspapers write so much about my appearance, and that is what excites such incredible curiosity." Such letters are very rare, as the great violinist was illiterate, and seldom put pen to paper.



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Rubinstein, who has just died, achieved the fame of being the greatest pianist in the world, after the death of Liszt. But the records of his life show that this result was achieved not simply by genius of a high order, but by constant drill for eleven or twelve hours a day, by persistent application through many years, and by exclusive devotion to music alone. There are men who are remarkable for their ability to make music on many different instruments. But the world only calls them "clever" or "wonderful" or "remarkably interesting." It does not call them great. The great artist is the one who, by giving his entire time, thought, and skill to one musical instrument exclusively, succeeds in mastering that one small part of the realm of music, and making his name famous. This is the day of single aims. The lesson of to-day is expert exclusiveness, of devotion to one thing. That makes masters.

The musical borrowings of Handel were recently enlarged upon by Ebenezer Prout, who called Handel the "grand old robber." That he took a large amount of music from his contemporaries is doubtless true, but he is defended by Mr. Cummings, of London, who claims that it was done openly, and was a custom of the period. In short, the things were quotations, of which Handel never made any secret; and it is pointed out that if any blame at that period attached to Handel, he would most certainly have been denounced by his arch-enemies, Pepusch, Dr. Greene, Mattheson, and others.

The paunch and the artificial stomach which Maurel wears consist of a plastron of cotton cloth supported by whalebones, and stuffed with wadding to a maximum thickness of a little over three inches. A plastron is, literally, a breast-plate; but M. Maurel's breast-plate is worn pretty low down. Two leather pads, mounted on a fireman's belt, support this cotton cuirass at a distance of about eight inches in front of his abdomen. The space of air between the shield and body permits the circulation of air, and, moreover, keeps the weight of the apparatus within reasonable limits. As it is, with its straps around the back, and the buckles attaching it to his garments so it cannot slip, the shield weighs nearly fifteen pounds. This does not complete the make-up of *Falstaff*. A mask with a wig fits over the top of the head, and cardboard cheekbones are attached to a false beard, accomplishing in the aggregate an astonishing augmentation of volume. Finally, the boots are of a size corresponding with the liberality of *Falstaff's* upper parts.

The great difference between Joachim and his illustrious contemporary, Sarasate, is this, says London "Musical News": Joachim aims at character, Sarasate at beauty. Joachim ever endeavors to give a work such an interpretation as will make its character plain, even if he has to sacrifice, at times, beauty to character. Sarasate's purpose is, first of all, to play beautifully, with fine tone and exquisite finish. Whatever he renders he makes beautiful, but there is a sameness in his playing, and he often sacrifices character to beauty. One accustomed to Sarasate would no doubt find Joachim at times harsh. When he brings out a forzado on the G string, it is with a vengeance. You are never in doubt as to whether he is playing forte or fortissimo, piano or pianissimo. Joachim is always terribly in earnest; with him art is a serious matter. And yet with what delicacy and refinement he can play!

In scenes of strife or combat, or in anything that requires one to exert himself, the singer must impress his audience as doing what he knows he cannot do; for he must reserve all his physical energy, all his fire, force and strength, for the climax which is to come.

An illustration of this is the combat scene between Lohengrin and Telramund in the first act of "Lohengrin." The interpreters of these roles, says the *Vocalist*, are always criticised by critics and public alike for being inert, for not entering into the spirit of the scene, for giving what they term a milk-and-water combat.

But if the combat were given in any other way, the impulsive Lohengrin could not proceed with his music when the time for singing came; for following the combat Lohengrin has the most difficult music to sing.

It is a sad coincidence that the families of the two greatest composers of the world, Bach and Beethoven, are both extinct. Beethoven was never married, and when he died only his nephew and his step-mother remained. Bach, however, was twice married, and had seven children by his first wife and thirteen by his second; but the last of his name, Regina Susanna, died several years ago in poverty, which Beethoven tried to mitigate by giving her the proceeds of one of his compositions. It is the same old story of neglect and poverty that is told in the careers of many of the world's great masters of music. Bach died poor, and his last resting place is unknown. "To-day a man named Bach was buried," is the only record in the register at Leipsic. Mozart's grave is unknown. "What have you there?" was the question asked the driver of the hearse by the cemetery-keeper. "Only a capellmeister," was the answer, and the body was left unmarked in what we should now consider to be the potter's field. Beethoven's grave was neglected and unknown for years.

A Paris doctor has been giving the singing world his experiences, which are of many years, as to the effect on the vocal organs of various liquors more or less ardent. The diversity of views of vocalists themselves, he says, is very great, but none of them have ever been teetotalers. Moderate wine drinking he believes is useful, but beer thickens the voice and often makes it sound very guttural. He has known all the best singers, and of these he tells us that Malbran drank Madeira and ate sardines. Martin kept his vocal organs soft and flexible by always putting some grains of salt into his mouth before he commenced singing. Chollet, however, drank beer as his beverage; La Persiani used to suck a chop in the first stage of cooking between that of raw meat and saignante meat; Dumenel drank six bottles of champagne before singing, and declared that each bottle increased the strength and improved the quality of his voice; he was careful, however, not to go into excess of imbibition! Garcia refreshed her voice by drinking a "gloria," alias a cup of coffee mixed with eau de vie.

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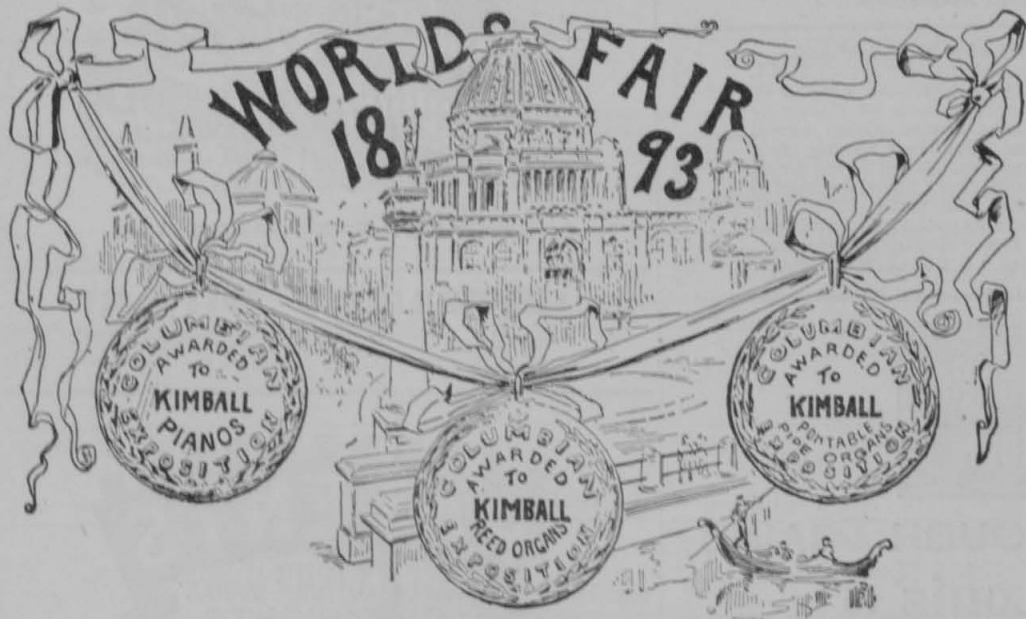
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